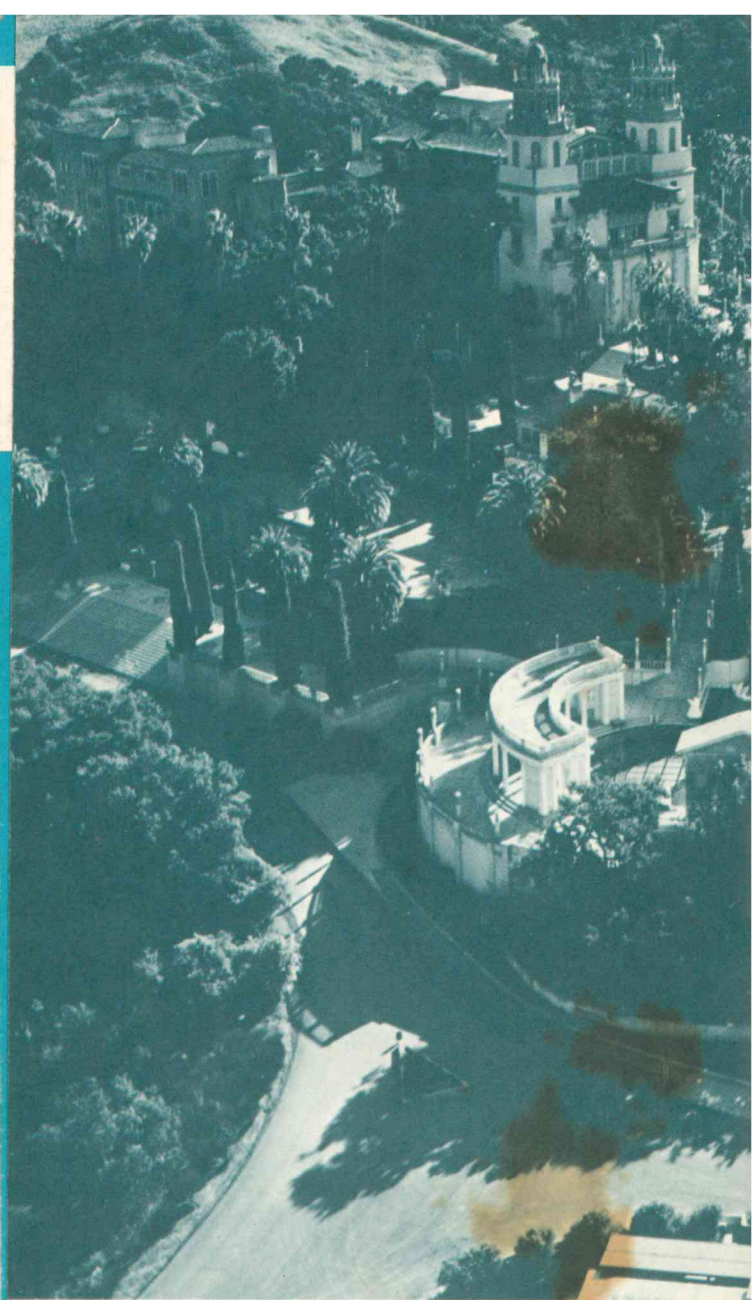


HEARST
SAN SIMEON
STATE HISTORICAL
MONUMENT



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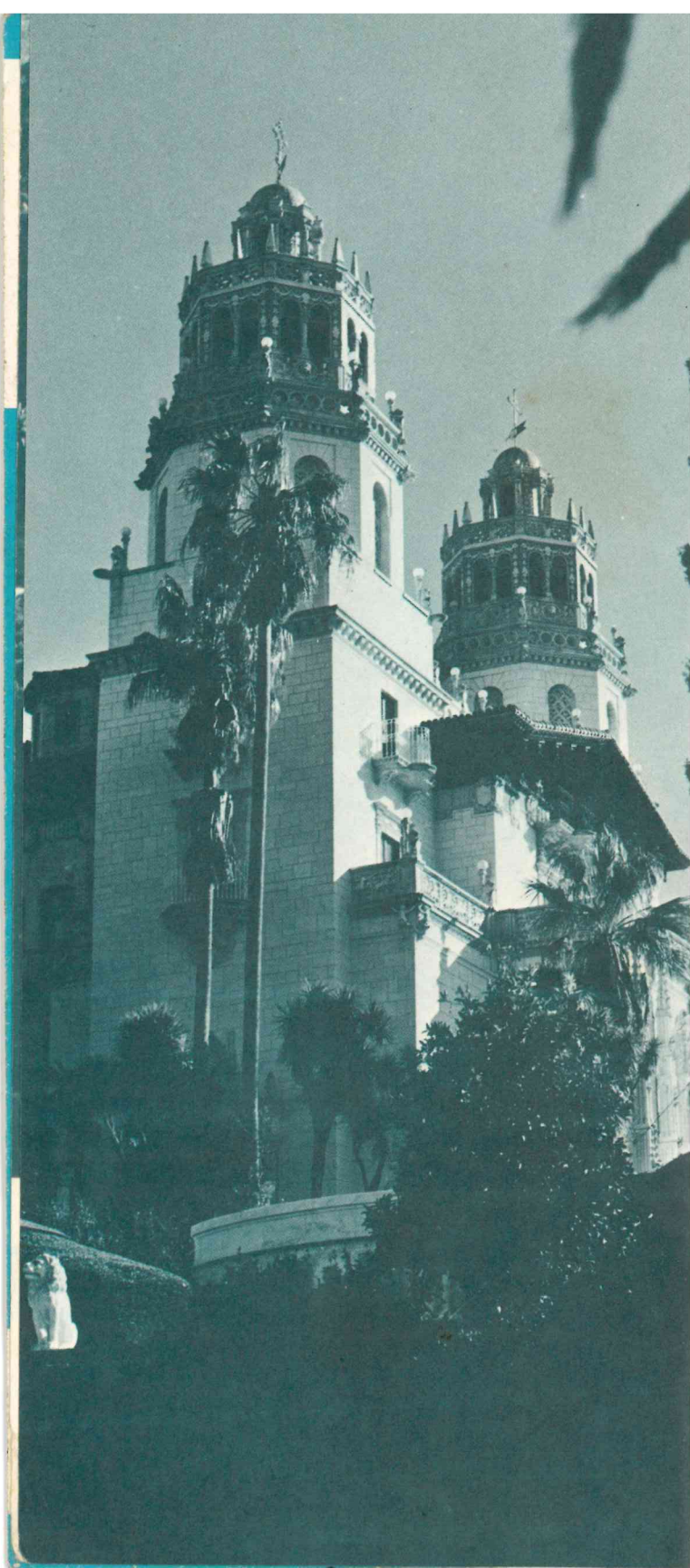


LA CUESTA ENCANTADA . . .

William Randolph Hearst named it *La Cuesta Encantada*—The Enchanted Hill. Set against the Santa Lucia Mountains on a coastal knoll overlooking the sea, its 123 acres of gardens, terraces, pools, and palatial guest houses create a perfect setting for the magnificent 137-foot-high Hispano-Moresque mansion, *La Casa Grande*.



Formerly the fabled mansion and grounds were accessible only to the friends and invited guests of Hearst. Travelers along State Highway 1 could make out the twin ivory-colored towers of the mansion five miles away to the east. If a closer look was wanted there was the coin-in-the-slot telescope . . . but that was the extent of the public's direct contact with Mr. Hearst and his "castle."



Then, in 1958, seven years after his death, the Hearst Corporation with the approval of the family presented La Cuesta Encantada to the State of California with the understanding that it be preserved as a memorial—not only to Hearst himself but to his mother, Phoebe Apperson Hearst. In its years as a state historical monument it has been visited by over six million people.

The Enchanted Hill represents an artful blend of several architectural and artistic influences and has been described by one of Hearst's biographers as "... a carefully planned, deliberate attempt to create a shrine of beauty." The prime engineer of this fantastic project was of course Hearst himself, but much credit must also go to Miss Julia Morgan, a distinguished Berkeley architect. Miss Morgan was a protégée of Hearst's mother and a graduate from the Paris School of Beaux Arts.

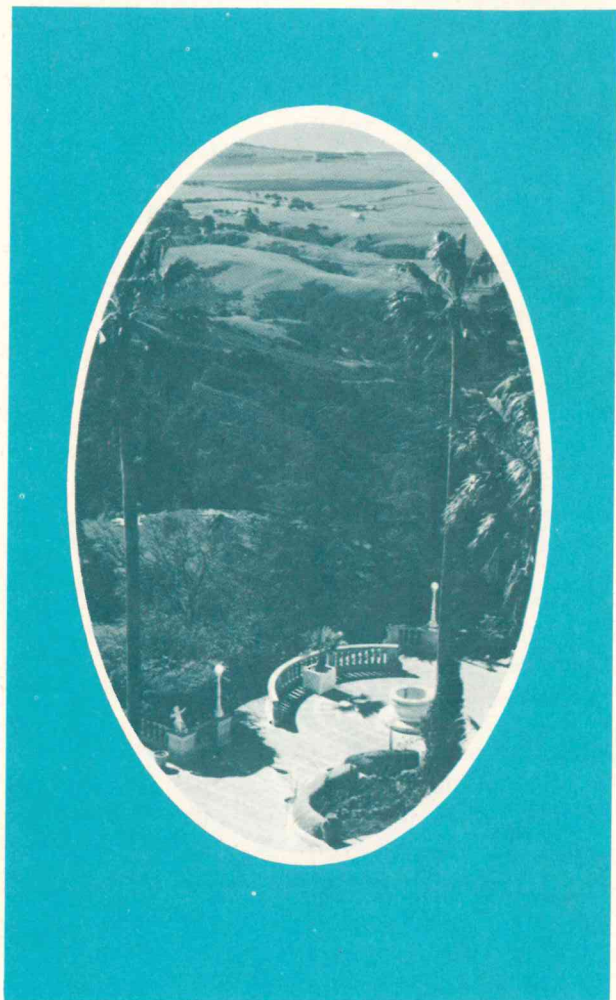
Work began in 1919 shortly after the death of Hearst's mother. As sole owner of a vast ranching, business, and publishing empire Hearst had decided to create a new home.

He chose as the site "Camp Hill," the old family campgrounds on the then 240,000-acre ranch that stretched along some 50 miles of coastline in San Luis Obispo and Monterey Counties. Together Hearst and Miss Morgan pored over their designs of the buildings and gardens that were to house what would become one of the world's great collections of art.

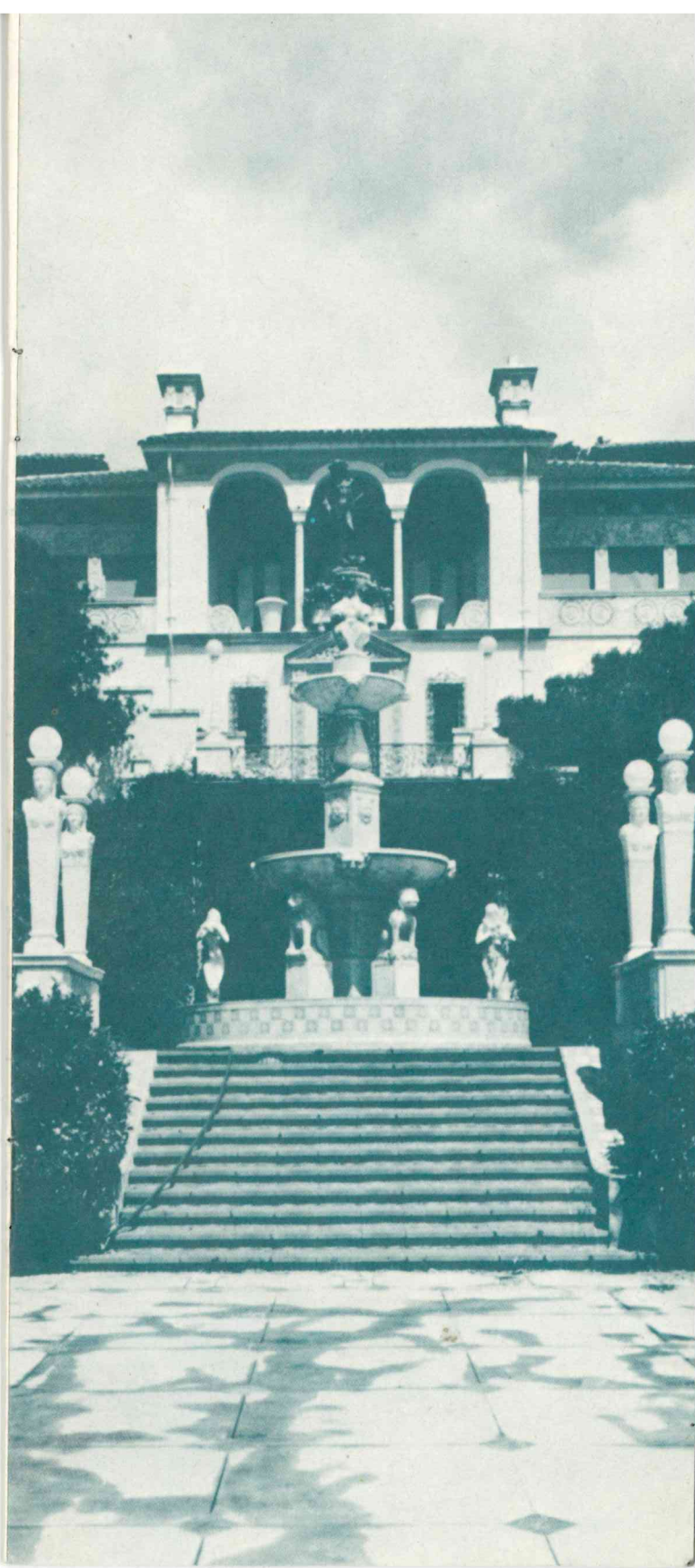
Much of the supply of steel, iron, and cement arrived by coastal steamer at the little port of San Simeon, as did the art treasures, which were stored in warehouses until a fitting place could be prepared for them on the hilltop.

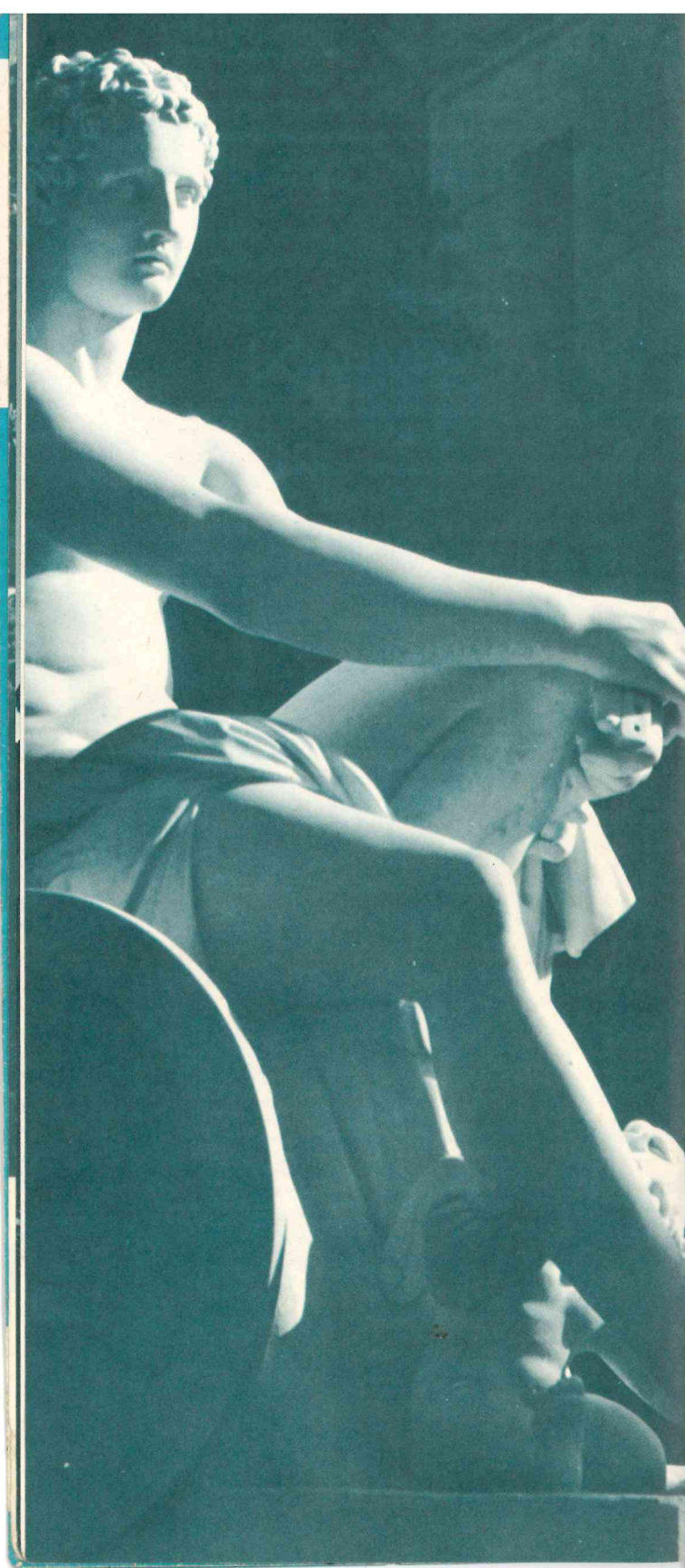
Among the first structures to be completed were the guest houses, referred to simply as "A," "B," and "C" in the beginning and later named La Casa del Mar (House of the Sea), La Casa del Monte (Mountain), and La Casa del Sol (Sun). Done in Mediterranean Renaissance style, each guest house is a mansion in its own right. The largest is La Casa del Mar, which served as home to Hearst while La Casa Grande was being built. It extends three stories "down" the side of the hill. Altogether the guest houses contain 46 rooms.

View from the South Terrace towards San Simeon Bay



Landscaping presented a special challenge to Hearst's enthusiasm. Water had to be piped from natural springs five miles away in the nearby mountains, and the barren soil of the hilltop was replaced with rich topsoil brought from the lowlands. Many of the plants, trees, and vines were bedded in special soil mixed to meet their individual requirements. The result—transformation of the rocky hilltop into a garden of exotic beauty set among the carefully preserved native oaks that Hearst loved.

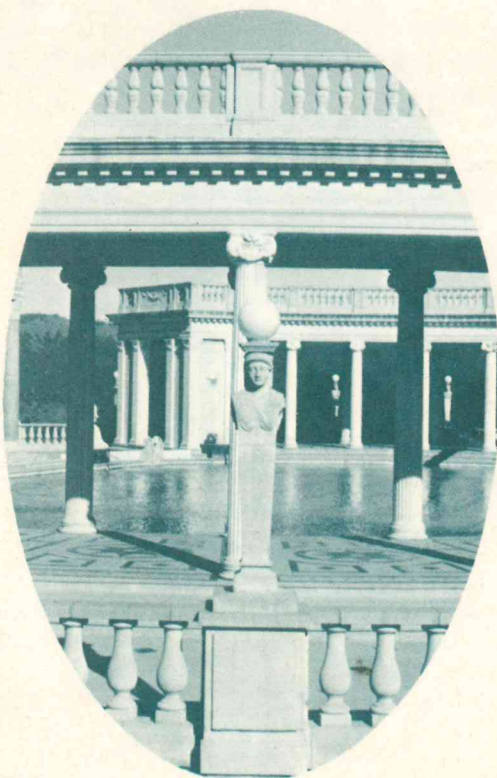




Blended into this setting are dozens of valuable art objects. Hundreds of feet of retaining walls and balustrades, necessary because of the different levels of the grounds, serve as ornamental backdrops for a profusion of marble statuary, well heads, sarcophagi, fountains, and ornate stairways and terraces.

There are two swimming pools on the estate: the 345,000-gallon outdoor Neptune Pool and the 200,000-gallon indoor Roman Pool.

The Neptune Pool was the favorite of Hearst's guests. Constructed of concrete and faced with marble, its 104-foot length offers a splendid setting for the Greco-Roman temple facade that forms the backdrop. White marble statues at the edges of the pool and in the recessed alcove appear to float on the surface of the water. Etruscan-styled colonnades at each end



The Neptune Pool

of the pool complete the classic concept. In Hearst's time the pool was heated year-round.

The Roman Pool, so large that Hearst had two tennis courts built on its roof, is no less impressive. The concrete building is lined with brilliantly colored Venetian glass tiles, with gold tiles furnishing design contrast. It is believed that the colors and tiles were inspired by a visit to the fifth-century Roman mausoleum of Galla Placidia in Ravenna. Italian artisans labored for three years on the structure.



The wonders of La Cuesta Encantada are not all alabaster and marble. Hearst's flair for the exotic extended to animal life as well. Today, imported wild-life still roams freely around the hill and can be seen during the five-mile ride from San Simeon on the winding road to the crest. Notable among these are the zebra, tahr goat, and aoudad (Barbary sheep). At one time the estate contained a zoo that included monkeys, cheetahs, lions, a leopard, panther, and even a polar bear. These and the other dangerous animals were housed in special enclosures.



LA CASA GRANDE . . .

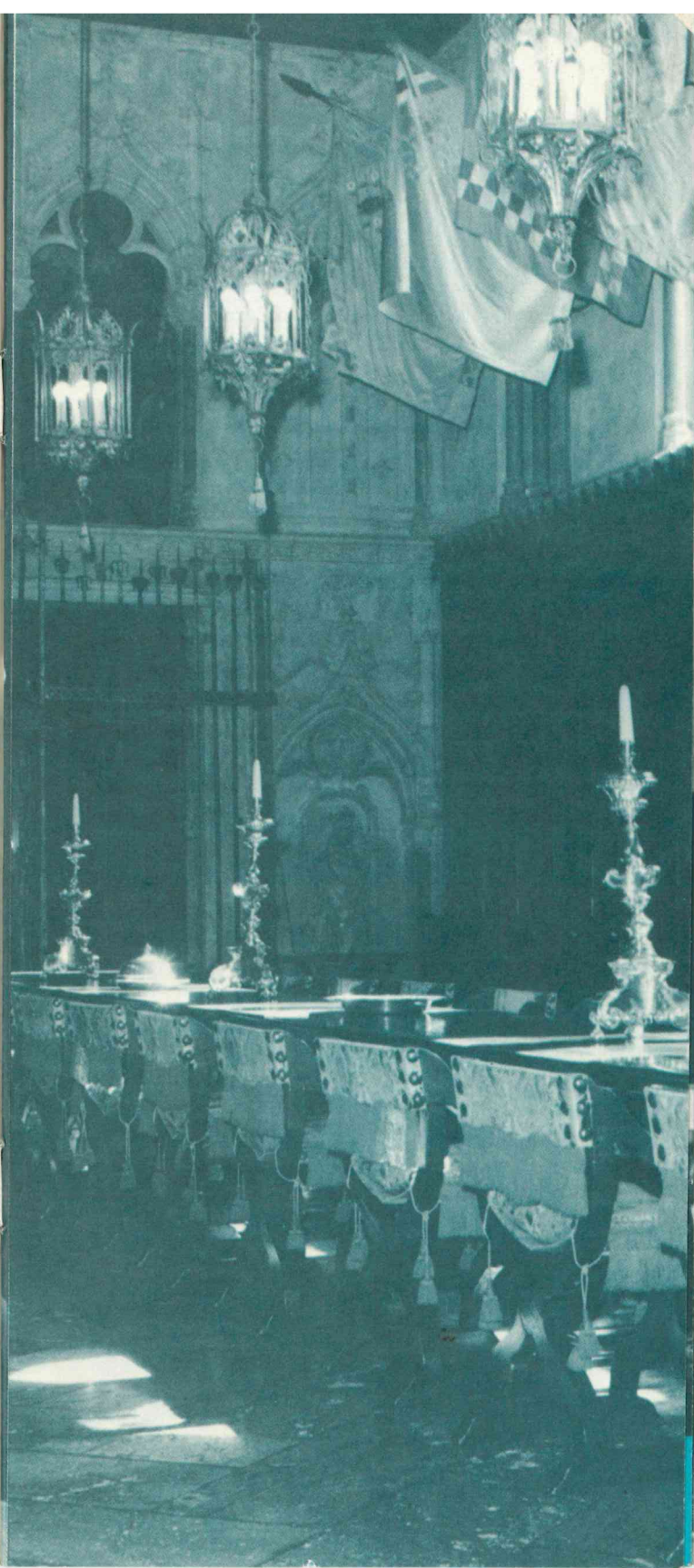
Hearst never referred to La Casa Grande, his great mansion, as a "castle." To him La Casa Grande was his home.

It was begun in 1922 to be a permanent residence of Hearst and his family. At the time of his death in 1951 it was still unfinished but had grown to castle-like proportions with 100 rooms, including 38 bedrooms, 31 bathrooms, 14 sitting rooms, a kitchen, a movie theater, 2 libraries, a billiard room, refectory (dining hall), assembly hall, and others.

La Casa Grande serves as a display area for furniture and antiques that were functional as well as decorative. Gothic and Renaissance tapestries, fine wood carvings, huge French and Italian fire mantels, great carved ceilings, an outstanding collection of silver, Persian rugs, Roman mosaics, and wood, marble, and stone statuary are housed in the various and specially designed rooms of La Casa Grande.

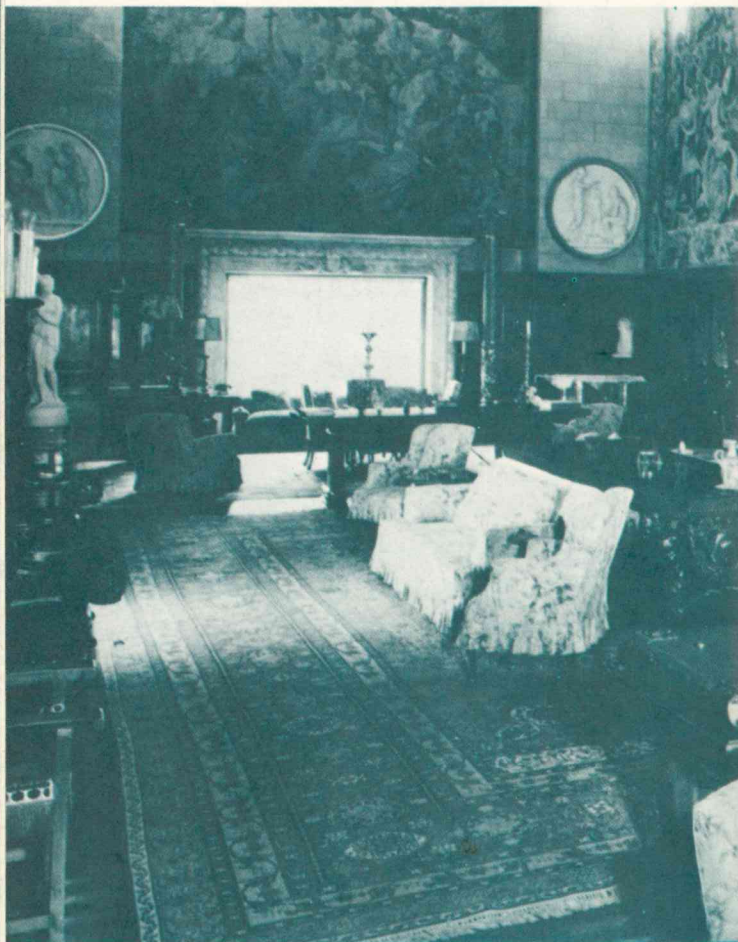


(Above) This gilt bronze of Minerva, Goddess of Wisdom, is displayed in the Main Library. (Right) The Refectory was Hearst's favorite room. The hand-carved ceiling depicts saints, and the silken banners overhead bear the crests of the various wards or districts of the Italian city of Sienna. The gleam of antique silver is reflected in the polished walnut of the monastic dining tables.



The basic construction of the mansion is of poured, reinforced concrete as is that of the other buildings on the hilltop. The main part of the building has been faced with blocks of Utah limestone, but the service wing and the North Guest Wing still display their unfinished concrete surfaces. Twin towers 137 feet high and patterned after a Spanish cathedral top the imposing structure. All building materials had to be hauled to the top of the hill, some 1,600 feet above the sea.

The huge assembly hall, refectory, morning room, billiard room, theater, kitchen, and service areas are on the ground floor. The upper levels contain the bedroom suites and libraries.



The Assembly Room, where guests would gather each evening to await the arrival of their host. The room is 86 feet long, 32 feet wide, and the ceiling is 23 feet high. Behind one of the wall panels is an elevator.

The second level of the building contains the main library, which was available to Hearst's guests, and the series of cloister bedrooms. One-half level lower is the Doge's Suite, furnished and decorated in Venetian style with a sitting room balcony having quatrefoil arches and railings similar to those found on the Palace of the Doge in Venice.

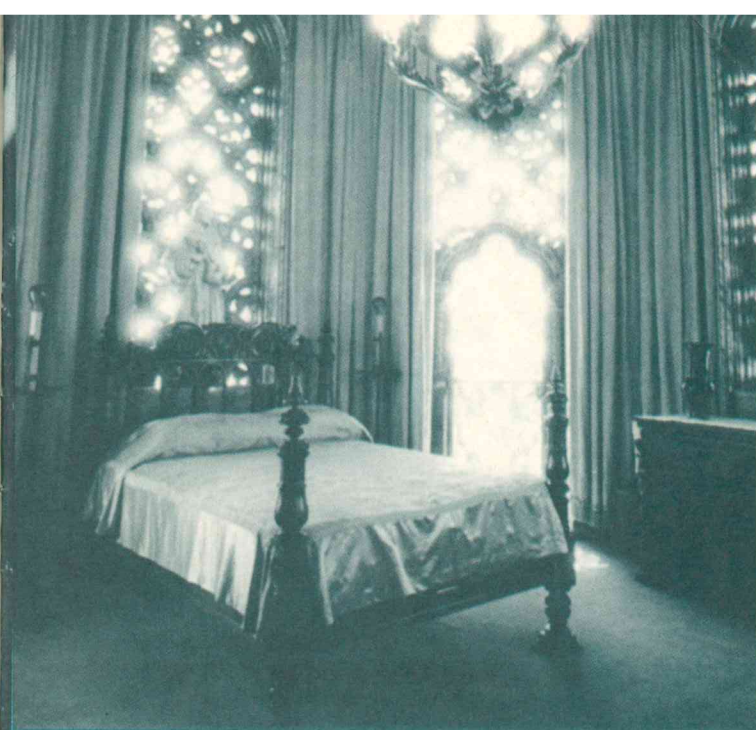
Hearst's personal suite, the Gothic Suite, is on the third level of the building and contains the Gothic Study and Library, where he did much of his work. occupying both towers and connected by a sitting room, the Celestial Suite is at the uppermost level of the structure overlooking the Pacific coastline.



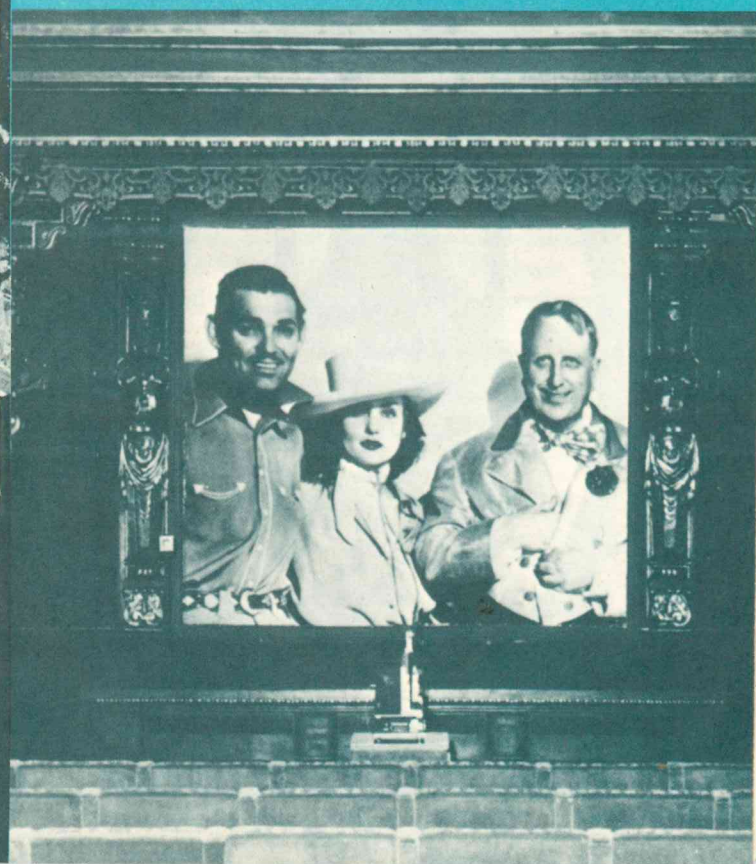


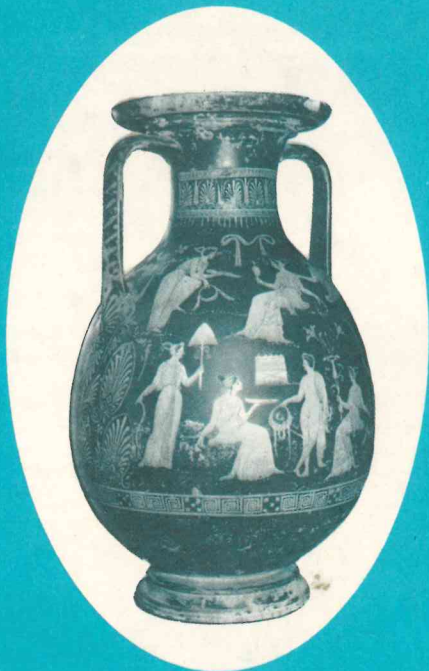
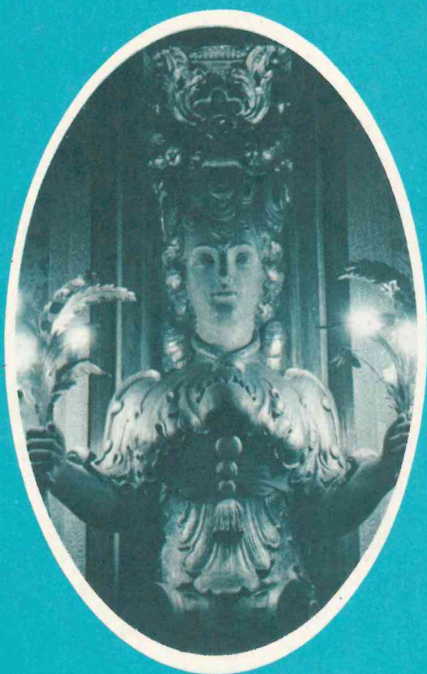
(Above) The Main Library, where guests who wanted to read could choose from more than 5,200 volumes. (Below) The Gothic Library, part of Hearst's personal suite, was used for work and business conferences.





(Above) The Celestial Suite had two such bedrooms separated by a sitting room. (Below) The Movie Theatre. Here, Clark Gable, Carole Lombard, and Hearst are shown on the screen in one of Ken Murray's "home movies."

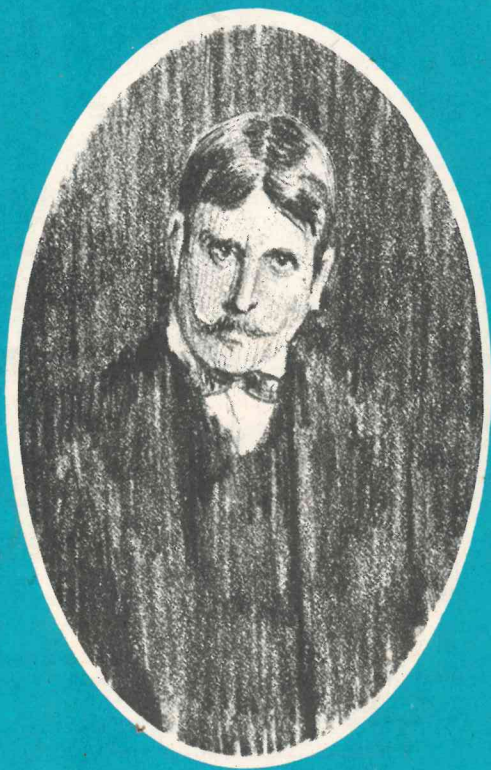




WILLIAM RANDOLPH HEARST

1863-1951

The only son of U.S. Senator George Hearst and Phoebe Apperson Hearst. In addition to mining and ranching interests, he was head of a vast publishing empire that at one time included 30 newspapers, 15 magazines, 6 radio stations and a number of film companies.



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